



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE PAST THREE MONTHS.

The most important of the recent exhibitions was that of the Contemporary German Artists, which opened April 6, and was well attended during its entire stay. The opening reception, as befitted the official nature of the occasion, was marked by more than the usual formality. The pictures themselves made a pronounced impression, being for the most part uncommon in view-point and exceedingly individual in execution; in fact, whether or not one accepted the artist's conclusion, one could not help feeling that almost every canvas stood for some personal and special idea. From the exhibit, taken as a whole, the public had an introduction to the vital and characteristic phases of modern German art.

The annual exhibition of water colors, pastels, etchings and miniatures occupied the galleries from May 11 to June 13. Works were selected by juries here and in eastern cities, and the Rotary Exhibition of the New York Water Color Club was hung intact. The Chicago Water Color Club also made a distinguished showing.

At the same time with the water colors, gallery 31 was hung with etchings by Joseph Pennell, a large and representative collection of his plates being shown. The Institute has ordered from Mr. Pennell a set of about one hundred proofs selected in part from those included in this exhibition.

A collection of original illustrations by F. Walter Taylor, arranged by Charles Scribner's Sons, of New York, was shown in the print room during May and June. These black-and-white drawings, chiefly of modern subjects, were much enjoyed by the students for their beauty of composition, firmness of drawing, and remarkable qualities of tone.

EXHIBITION OF THE COMMERCIAL CLUB PLAN FOR CHICAGO.

The drawings, plans, and perspectives showing the scheme for the development of Chicago, prepared under the direction of Daniel H. Burnham, for the Chicago Commercial Club, will be on exhibition after July 8 in Room 16, the gallery at the northeast corner of the building on the main floor.

For the better showing of this exhibit, the room has been completely rearranged, the lighting system altered, the walls re-proportioned, and elaborate preparations made that the work may appear under the most favorable conditions. The scheme which receives its first public exposition at this time, is of the most unusual proportions, involving as it does the virtual re-planning of the city as a whole. The scheme anticipates the growth of the city, and provides that its expansion may not leave the principal axes and public centers ill-proportioned and unconsidered.

This monumental design is presented by means of numerous maps, showing the alterations proposed for the street and boulevard systems, and the treatment of the lake front and the various parks, by plans and elevations of proposed public buildings and groups of buildings, and finally by large pictorial renderings of the more notable effects. These renderings, many of them fine in color and beautifully executed, will probably be, to the general public, the most interesting features of the display.

The material for this exhibition represents one of the most advanced movements for civic improvement yet undertaken in any city. It has been prepared with the utmost care and at great expense, and advances so many ideas of radical alteration in the city that it is certain to be widely discussed. This undertaking of the Commercial Club, explained in

a comprehensive volume soon to be published, will undoubtedly be of great service to the city, and its influence is already being felt in the consideration of all the more important public undertakings now in contemplation.

BLASHFIELD DRAWINGS ACQUIRED.

Seventeen drawings by Edwin Howland Blashfield were purchased by the Art Institute from his exhibition, shown last winter. They are all studies for figures used in mural paintings, decorative in character, and beautiful in execution. It is expected that these drawings will be of special interest to students, showing as they do the stress laid on fine draughtsmanship by mural painters of established reputation, and giving an example, as well, of figure-study for actual use, as distinguished from work for purely academic purposes.

Fine groups of paintings from the private collections of Mr. Cyrus H. McCormick, Mr. Chauncey J. Blair and Mr. Charles L. Hutchinson are on exhibition for the summer in Gallery 31.

THE ANNUAL MEETINGS

The Annual Meetings of the Governing Members and of the Trustees of the Art Institute were held June 1 and June 3. The By-Laws have been amended so that three trustees are elected each year for seven years, instead of seven trustees for three years. The following trustees were re-elected :

For seven years, Edward E. Ayer, John C. Black, Charles L. Hutchinson; for six years, John J. Glessner, Clarence Buckingham, Bryan Lathrop; for five years, R. Hall McCormick.

The officers of former years were re-elected, and the Board stands as follows :

TRUSTEES OF THE ART INSTITUTE OF CHICAGO 1909-10.

Edward E. Ayer,	John J. Glessner,
Adolphus C. Bartlett,	Frank W. Gunsaulus,
John C. Black,	Chas. L. Hutchinson,
Chauncey J. Blair,	Bryan Lathrop,
Clarence Buckingham,	Frank G. Logan,
Daniel H. Burnham,	R. Hall McCormick,
Edward B. Butler,	John J. Mitchell,
Clyde M. Carr,	Samuel M. Nickerson,
Charles Deering,	Martin A. Ryerson,
Henry H. Getty,	Howard Van D. Shaw,
Albert A. Sprague.	

Ex Officio.

Fred A. Busse, Mayor.
Walter H. Wilson, Comptroller.
Henry G. Foreman, Pres. South Park Com.
William Best, Auditor South Park Com.

OFFICERS

Charles L. Hutchinson, President.
Martin A. Ryerson, Vice-President.
Ernest A. Hamill, Treasurer.
William A. Angell, Auditor.
William M. R. French, Director.
Newton H. Carpenter, Secretary.

The Annual Reports of the Trustees, the Director, the Treasurer and the Librarian, showed continued prosperity and activity.

The gain in memberships, both life and annual, has been remarkable, nearly thirty per cent. The record at present stands :

Honorary members,	10—same as last year
Governing members,	192—a loss of 3
Annual members,	3101—a gain of 773
Life members,	380—a gain of 71
Total,	- 3,683—a gain of 841